

JOURNAL  
OF THE  
ASIATIC SOCIETY OF BENGAL.

Part I.—HISTORY, LITERATURE, &c.

No. III.—1876.

*Popular Songs of the Hamirpur District in Bundelkhand, N. W. P.*

No. II.—By VINCENT A. SMITH, B.A., C.S.

In fulfilment of the promise which I made in my paper on the Songs in honour of Hardaul, I now submit to the Society some further specimens of the popular songs of Bundelkhand. Very little attention has hitherto been paid to the variety of Hindí spoken in this province, and few or no specimens of it have as yet been published; I hope therefore that the specimens which I am now placing on record, and which in general accurately reflect the popular speech, will not be without value to the lexicographer and philologist, and that besides their philological value the songs will not appear devoid of interest on other grounds.

The songs in common use among the people are almost infinite in number, and might be divided into various classes. The selection which I have made for the present paper, consists entirely of Caste Songs, that is to say, songs which describe, or specially refer to, the occupations and characteristics of the caste of the singer. Such songs are sung on various occasions, but are I am informed seldom sung except in presence of the members of the caste to which the song refers, and to which the singer belongs.

Of the twelve songs now translated, eleven were collected during the last rainy season at my request by Paṇḍit Murlí Dhar in his native town Maudhá and the neighbouring villages. The Lodhí's Song, No. X, was lately obtained by him from a Lodhí resident in Panwárá, the south-western parganah of this district. None of these songs appears to have been ever before reduced to writing, and they have now been taken down exactly as

pronounced; I am satisfied that no corrections nor amendments have been introduced. Although the specimens which I have selected for publication happen all to be songs of the inferior castes, it must not be supposed that these Caste Songs are known only to the lower classes, for I possess Brahman, Rájput, Baniyá, and Káyath songs of the same kind.

My translations are all literal; one song only, *viz.*, that of the Khangárs, No. VIII, I have rendered into rhyme as an experiment, but in general I am inclined to think that a prose translation is preferable: many of these songs indeed are not capable of being rendered into English verse with any approach to accuracy.

The first three songs, namely the Goldsmith's, Blacksmith's, and Carpenter's are specimens of a numerous class, and consist of little more than a rhyming catalogue of the goods made or the wares sold by the singer's caste fellows. My collection comprises similar compositions sung by the Halwái (confectioner), Bharbhúnjá (grain-toaster), Tamolí (*pán*-seller) and other castes. I need hardly observe that in India generally each trade forms a separate caste.

The *Kahár's* song (No. IV) is a grumbling lament over the hardships of the life of the carrier of burdens, which will be readily appreciated by all who have ever travelled in a *pálki*.

The Barber's and the Khangár's songs (Nos. V and VIII, respectively) are somewhat satirical, and note with amusing candour some of the less creditable characteristics of those castes.

The Khangárs,\* now a low and despised race, and often acting as menials of the zamíndárs of the higher castes, once played an important part in the history of Bundelkhand, and held state at Karár, 17 miles from Jhánsí, whence they were expelled by the Bundelas. They are still the zamíndars of some villages in the Jhánsí and Hamírpur districts, but in the greater part of Hamírpur, they hold the office of village watchmen, and enjoy the reputation of being as great thieves as any of those whom they are set to watch.

In Parganah Jaitpur, the Basors or sweepers replace the Khangárs as the village watchmen, and everywhere they are employed as basket-makers and musicians. They are spoken of indifferently as Basor, Basor, or Dumár, and sometimes the name Dom is used for this caste. I am not at present able to say whether the sweepers of this district are identical or not with the Doms of the Benares Province; the latter people occupy a position still more degraded than that of the ordinary sweeper, and are often homeless vagrants. In his song (No. IX), the Basor claims for himself a much better character than the Khangár can pretend to.

\* For notes on the Khangárs see N. W. P. Gazetteer, Vol. I, pp. 19, 162, 295, 351, and Beames' Elliott, Vol. I, App., p. 347.

The Kol's Song (No. VI) was obtained from a solitary old Kol labourer who has been residing for some years past in Mauza' Bakcha Chhání in Parganah Maudhá. The village traditions show that long ago the Kols shared along with Gonds, Bhíls, Bhars, and other aboriginal tribes much of the soil of the Hamírpur district, from among the permanent inhabitants of which they have now entirely disappeared, though considerable numbers of the tribe still exist in the hilly parts of the adjoining Bandá district.

The Kol's song appears to me to be one of the most interesting in my collection, and the distinct expression which it gives to the feeling of defiance and distrust with which the savage regards the civilized man, is very remarkable. The language of the song is unusually Sanskritised, but its general meaning would be intelligible to any rustic. Probably in spite of his antipathy to "the men who abide in towns and villages", the Kol composer felt his dignity enhanced by a display of his command over the fine words of the race which he despised.

The song of the Naṭs, (No. VII) who seem to be much the same in this district as elsewhere, calls for no special explanation. Other wandering tribes, specimens of whose songs I possess, are the Beṛiyás, Kapariyás or Kapar-Mangtás, and the Khunkhuniyás or Ahír-Mangtás.

The \*Lodhís' Song (No. X) is a faithful picture of the mode of life of the members of the Lodhí caste, a most important element in the population of the Hamírpur district, especially in the Parganahs of Ráth, Panwá-rí, and Jalálpur. The Lodhís or Lodhas (= Sanskrit *Lubdhaka*) may perhaps be the representatives of a non-Aryan tribe: so far as I have yet ascertained, it appears that they entered the Hamírpur district from the west, and settled in a few villages, from which they colonized numerous others, gradually expelling by force of arms the Bhars and other earlier inhabitants. A curious bronze plate inscription which I lately obtained, records a victory of the Lodhís over the Bhars in 1404 Samvat = 1347 A. D. The Lodhís are excellent cultivators, and in this part of the country are almost the only people who know how to utilize water for irrigation, and to grow sugarcane successfully; in all their labours they are actively assisted by their women, but the description in the song must not be taken as meaning that while the women work, the men are idle, for both sexes are industrious. In Ráth and part of Panwá-rí, the zamíndárs of most of the villages are Lodhís, but their women are not too proud or bashful to work hard in the fields, and it is on this peculiarity that the song lays stress.

The popular songs of Northern India do not testify to such a profound

\* According to the census of 1872 there are 58,034 Lodhís in Hamírpur district. The caste is more numerous in E'tá only, where there are 73,873. See N. W. P. Gaz., Vol. I, pp. 162, 208, 331.

and widely diffused moral and religious sentiment as do those of the \*Dravidian peoples, but songs containing an allegory or a moral are numerous. The Oilman's Songs, Nos. XI and XII, are specimens of this class: my collection includes similar songs of the Kewat (fisherman), Málí (gardener) and Korí (Hindú weaver) castes, some of which, as does No. XI, profess to be the composition of Kabír,† and others claim to be the work of Tulsí Dás. There are I believe a good many disciples of Kabír in the district, chiefly among the lower classes. The Oilman's Songs are printed as recited by a Telí of Maudhá; the same songs when recited by a native of Hamírpur differed only by the substitution of 'bhargayo' = 'tired', for *girgayo* = 'fallen', in line 2 of No. XI, and in the transposition of the words *milaniyán* and *chikaniyán*.

I still refrain from making any detailed examination of the verbal forms in these songs, in the hope of being able to examine the Bundelkhand dialect and sub-dialects at another time with the help of fuller materials.

It is necessary, however, to observe that the more characteristic forms and words of Bundelkhandí must be sought for in the southern parganahs of the British districts of Hamírpur, Bandá, and Jhánsí and in the adjoining native states. The speech of the Lodhís, of which song No. X is a specimen, has some peculiarities of its own. The forms of Hindí spoken in Parganah Maudhá in the east of the Hamírpur district, are intermediate between the dialect of the Doáb and that of southern Bundelkhand, and the songs now published are all (except No. X) specimens of this intermediate variety of Hindí. ‡The Hardaul songs which formed the subject of my last paper, were obtained from a Káyath woman in Hamírpur; and there is not much difference in the forms used in the Parganahs of Hamírpur, Sumerpur, and Maudhá.

### I. The Suna'r's (Goldsmith's) Song.

#### सुनारों का गीत ।

सुनरा बैयो टाट बिहार्द  
बाखर माँझ डार सब ल्वाखर गुरसी बीच आग सपचाई  
लै सुनार नल फूकन लाग्यो आगी आगे गाड़ निहार्द  
घरिया माँझ डारकर सोना चाँदी दोनोँ दिये गलाई  
फिरलै परगहनी मेँ डारे ठंढे जल मेँ लिये बुभाई

\* See Gover's Folk Songs of Southern India *passim*.

† For some account of Kabír see Introduction to Dr. Fallon's New Hindústání Dictionary, pp. VIII to X.

‡ In my last paper I overlooked a paragraph in Beames' Elliott, Vol. I, p. 269, which gives a brief notice of the Hardaul legend, differing in some respects from mine.

लियो उठाय हथौरा सुन्दर अरु सरिया पर परी कुटाई  
 कूटकाटकर गढे मनोहर गहना कारीगरी दिखाई  
 बकरा बिखियाँ कड़ा अनौटा रुचि र भाँभ रची चितलाई  
 पायजेब बढमोल बनाई घुँघरू एक हजार लगाई  
 बने पैजना अधिक ढंगीले कम र शब्द रह्या मग काई  
 साँकर देखि खोलकर साँकर पर्दवार टकटकी लगाई  
 देखि जंजीर करगता मोतीचूरदार दोलड़ी सुहाई  
 घुँघरूदार हमेल बिलोकत चौकी देखत मन ललचाई  
 कंठा चार पचलड़ी मोहनमाला गुंज गोफ गरुबाई  
 सेली कंठी बल्ला मुदरी आगुरतान आरसी बनाई  
 चूड़ा पटा पहेलवा ककना हरैया वंगली मनभाई  
 बाजूबन्द बजुल्ला जोशन बजुटा टाडैँ रचे बनाई  
 नयुनी बेसर औ लटकौवा पहिरतहीँ मुख कबि बढजाई  
 करनफूल अरु ढार पुंगरिया बेँदी पत्ता रवा जमाई

The Sunár sits with his mat spread,

With all his \*iron tools in his wallet, and in the earthen bowl fire brightly kindled ;

Taking his blowpipe the Sunár begins to blow the fire, having fixed the anvil in front.

Into the crucible he throws silver and gold and melts down both,

Then takes them out, casts them into an iron trough, quenches them in cold water ;

He uplifts his good hammer, and on the ingot fall many blows.

By dint of hammering and cutting are fashioned pretty ornaments, the worker's skill is shown ;

Rings† for second toe, rings for little toe, plain anklets, rings for big toe, and hollow tinkling anklets are worked at steadily and heartily ;

*Páejeb*‡ of great price are made, fitted with a thousand bells,

*Paijánás* turned out very handsome, the sound of tinkle tinkle was heard all along the road.

Seeing the§ twisted ankle-chain, the woman from behind the screen opened the door-chain and staid gazing ;

The plain linked chain, and the zone with round links and double band were graceful in her sight,

\* *Lwákhar* = lokhar, *i. e.* iron tools : *wá* is frequently substituted for medial *o* and *yá* for medial *e*.

† The enumeration of personal ornaments begins with those of the feet and so upwards to those of the ears.

‡ *Páejeb* and *paijánás* are varieties of ankle ornaments.

§ In the original the same word '*sánkar*' expresses both kinds of chain.

Beholding the *hamel*\* with bells, and seeing its square pendant, her mind is delighted :

[Also† when beholding] gold necklet, necklace, five-stringed necklace, coral and gold necklace, *gunj* and *goph*, all weighty,

*Seli*, *kanthi*, plain ring, signet ring, thumb-ring, manufactured finger mirror ;

*Churá*,‡ *patá*, *pachhelawá*, *kakaná*, *harraiyán*, charming bangle,

*Bájú-band*,§ *bajullá*, *joshan*, *bahutá*, *tanr* carefully made,

Nose-ring, heavy nose-ring, and pendant, by wearing which the charm of [the wearer's] face was increased :

Also *karanphúl*|| and *dhár*, nostril-ornament, fillet, and *pattá* adorned with granules of precious metal.

## II.

### The Luhár's (Blacksmith's) Song.

#### लुहारों का गीत ।

फूकत आग लुहार लुसारी  
 लै धौकनी बैठे एक पाके आगे एक निहाई गाड़ी  
 लोहा तपा निहाई पर घर तापर परी घनन की मारी  
 खुरपा खुरपी हंसिया तकुवा बनगये तवा फावड़ा कुदारी  
 चिमटा कुरी कड़ाह हथौरा संडासी आ कुरा कुल्हारी  
 बरमा काँटा जंजीर काँटा अरई कुसिया पाँस सँवारी  
 आरा सुघर दतील घनीला जिसने अमली की जड़ फारी  
 यैथा भाँभा लोल करकुली चाकू बिकुवा पर्भ कटारी

The Luhár blows his forge fire,

Holding the bellows one man sits behind, in front another where the anvil is fixed,

\* *Hamel* a sort of necklace made of rupees generally, and furnished with a pendant ; also known in other districts as *haikal*.

† The construction of the sentence here is rather obscure, but the word *dekhi* seems to be carried on to the following lines. This line enumerates various kinds of neck ornaments ; *seli* and *kanthi* are similar articles.

‡ *Churá*, etc., these are all kinds of bracelets : the *harraiyán* is worn next to, and the *pachhelawá* farthest from, the hand.

§ The ornaments enumerated in this line are worn on the arm above the elbow.

|| *Karanphúl* and *dhár* are kinds of earrings ; the *pattá* is worn in the upper part of the ear.

The heated iron being placed on the anvil, on it fall the sledge-hammer blows ;

*Khurpá*,\* *khurpi*, sickle, spindle, baking-plate, *pháorá*, *kudári*, are made,

Also tongs, knife, boiling pan, hammer, forceps, and razor and axe,

Drill, nail, chain, hasp, ox-goad, ploughshare, share of *bákhar*† plough are constructed ;

Also the saw, well made and closely toothed, which severs the root of the tamarind tree ;

*Thenthá*,‡ *jhánjhá*, plummet, iron-ladle, clasp-knife, iron-claw, battle-axe and dagger.

### III.

#### The Barhai's (Carpenter's) Song.

#### बढ़इयोँ का गीत ।

बढ़इ काठ सुधारनहारा  
 साखू और सीगवन शीशम चीड़ फारकर डारा  
 देहली सुघर दुरौंघ बनाया बाजू और किवारा  
 पाटी सिरा भवाँये पाया रुचि २ पलंग सुधारा  
 चौकी तखत कलन्दरशाही पिढुली पाँव पसारा  
 पीढा माची उड़नखटोला हिण्डोला गढ़डारा  
 मेना और पालकी खंभा काँवर गोलगरारा  
 भाति २ के गढ़े कठौता कठवाकोलनहारा

The Barhai is a good worker in wood,  
*Sákhú*,§ *Shísham*, and teak timber he splits and cleaves,  
 Well made door-step, lintel, door-posts and doors he makes,  
 Having prepared side-pieces, head and foot pieces, and turned feet he constructs a bed-stead,

Chairs, and thrones fit for Kalandar Sháh, and block stools on|| which you could stretch your legs,

\* *Khurpá*, *khurpi*, *pháorá*, *kudári*—the well known tools which supply the place of the English hoe, spade, and pickaxe.

† The *bákhar* is an instrument peculiar to, or at least chiefly used in Bundelkhand. It is employed to take the hard surface crust off fields, and to clear away surface weeds.

‡ *Thenthá* is an instrument with a flat blade and long handle, used in cooking, to press down cakes, etc., on the pan. *Jhánjhá* is a perforated ladle.

§ *Sákhú*, a forest tree : *shísham* or *sirsái* = *Dalbergia Sissoo* (*Roxburgh*).

|| This seems to be the meaning of the words *pánw pasára*.

Large stools, four-legged stools, 'flying cots'\* and swings he constructs,

Curtained *pálkis*, and ordinary *pálkis*, poles and *bahangís*† and round well-pullies,

Of all sorts he makes, also wooden bowls:—he knows how to hollow timber.

IV.

The Kaha'r's (Bearer's) Song.

कहारी का गीत ।

सबसे उद्दिम बुरा कहारी

काँवर घड़ा पालकी ढोवत काँध टूट भई खपरी कारी

जहँ २ भई डाँक मेँ देरी तहँ २ चलत जूत सहेँ गारी

सब बरात मेँ बाहन पावैँ आप और को देत सवारी

Of all trades the worst is the Kahár's ;

With carrying *bahangís*, pitchers and *pálkis*, his shoulders get broken and his skull blackened :

Whenever delay occurs in the stage, then straightway the slipper is applied, and he must put up with abuse.

All men in a wedding procession get carriage, he himself has to carry others.

V.

The Na'i's (Hindu' Barber's) Song.

नाइयोँ का गीत ।

सबसे नाई बड़ा खिलाड़ी

लेकर सिली नहरनी कूरा करी तयार कुराँड़ी

चोटी पकड़ सबों को मूँड़ा बगल मँक औ डाढी

गोलाफिरवा शिर मेँ रखकर कलम नुकीली काढी

मूँड़र कर पेट चलावैँ खेती करैँ न बारी

पेटी बगल दबाकर लोटा हाथलिये रुजगारी

Of all men the barber is the greatest trickster,

With his whetstone, nail-parer, and razor, he gets ready his tool bundle ;

\* The words *uran khatolá* are explained to me as being used in a proverbial sense to mean 'very fine cots', *i. e.* as good as those which are described in fairy tales.

† *Kánwar* means the same as *bahangí*, the well known pair of baskets slung from a pole, so much used in India.



He catches people by the top knots, and \*clean shaves them—armpit, moustache, and beard,

Leaving a round tonsure on the head, he points off the side locks,

By clean\* shaving he fills his belly, neither field nor garden has he ;

With his bundle† under his arm and his brass water-pot in his hand, he gets his living.

VI.

The Kol's Song.

कोलों का गीत ।

देखऊ बनवासिन की रीती

गिर कन्दरन बसहिँ दिन राती कबऊँ न कोल उठावहिँ भीती

जे नर रहत नगर ग्रामन मेँ तिन की कबऊँ न करहिँ प्रतीती

डेरा सदा राहगीरन को लूटहिँ क्कड़ धर्म अरु नीती

सपनेऊँ अन्न देख नाहिँ पावत बनफल खात जन्म गयो बीती

कोलन माँझ हात मुखिया वह जासो सकहिँ न सब मिल जीती

Behold the ways of the dwellers in the woods !

In hills and caves they dwell, never neither for night nor day build the Kols a wall,

In men who abide in towns and villages never will they put trust,

The camp of travellers they always plunder, regarding not the law of God nor man ;

In dreams even, corn they never see, wood fruits they eat—so their life passes.

Among the Kols the Chief is he whom all men united cannot subdue.

VII.

The Nat's (Juggler's) Song.

नटों का गीत ।

बाँस गाड़ नट नाच दिखावत

कलाजंग कुलहटी बाँस पर मारत आप और को सिखावत

जैसे नचत किलकिला नभ पर ऐसेहिँ नचत गीत बऊँ गावत

देखत जहाँ डौल ककु सुन्दर तहाँ टिक जात छावनी छावत

The Nat plants a bamboo pole and shows off his dancing,

\* *Munrā* = 'clean shaved', with a *double entendre*.

† *Peṭi* means the same as *chhurānrī* in line (2) of this song.

Acrobatic and tumbling feats he performs himself upon the pole and teaches to others,

As the kingfisher dances in the sky, so he while dancing sings many songs :

Wherever he sees a good opportunity, there he halts and roosts himself in.

VIII.

The Khanga'r's Song.

खंगारों का गीत ।

देखऊ खंगरन की चतुराई

घोड़ा घिसैँ पैकियाँ खेलैँ गावाहिँ गीत ढोलकी बजाई

चौकी देहिँ चोर को ताकैँ कबजँ आप खुद लेहिँ चुराई

खारनर फिरहिँ रात दिन घूमर चौकसी दिखाई

How smart the Khanga'r is who can tell ?

He can groom a horse and play tumbler as well,

He can sing a song and perform on the drum,

And while watching the thief, himself steal some :

From lane to lane he prowls on his way,

And is ever watchful night and day.

IX.

The Duma'r's (Village Sweeper's) Song.

डुमारों का गीत ।

सबसे अधिक बसाड़ कमाऊ

कीँटा टुकना दौरि ओड़ी पंखा विनत करत मन चाऊ

बेचत दाम लेत नगदौवल राखत मन में हरष उभाहू

डफुला ढोल नगाड़ा सुन्दर मढ़त न ककु जिय करत दुराऊ

सब बाजा निज हाथ बजावत बंसुरी सुनतन बढ़त उमाहू

औरन को मैला निस बासर साफ करत नहिँ मन दुरभाऊ

Of all men the Basor is the best worker,

\**Chhíntá*, *tukná*, *daurí*, and *orí* baskets and fans he plaits willingly,

He sells for cash down and keeps in jolly good spirits,

Tambourines, drums, and kettle-drums he covers nicely with leather,  
and he has no thoughts hidden ;

\* *Chhíntá* = a broad shallow basket ; the word is used in line (3) of Song No. X.  
*Tukná* = a smaller basket used for grain, etc. *Daurí* = the flat basket used for irrigating and other purposes. *Orí* = a very large basket.

All instruments he plays with his own hands, those who hear his flute are much delighted.

Night and day he clears away dirt for other people, and never shows ill-temper.

X.

The Lodhi's Song.

लोधियों का गीत ।

लोधन के घर लोग लुगाई  
 लोगवन टार मारकर कुहा चुरियन दैकर ढाँक पताई  
 पार लौंड़ियै सिर धर क्कीटा डार गल्याफौ रव्वार बिहाई  
 खुरपर कै भीलभाँखरौ खरौ चाँककै करत निदाई  
 कोदवन के खाटा औ लचका डुभरी लाटा खाय बनाई  
 तरसा नहै रहट पुर हाँकै करै बराही कै सिचवाई  
 ग्वाड़ौ डार गुजरियाँ चुल्ला बिरया सहेँ कुबुभा गरवाई  
 लोधवा लोगवाग सब मिलकै खायँ लुधिनियन को जू कमाई

The Lodhís' house-folk\* are their women,—

[The Lodhí woman] putting men aside, girt with her waist-cloth,† packing‡ *dhák* leaves between her bangles,

Puts her little girl to bed in a basket on her head, with a wrapper above and a cloth spread underneath ;

Stubbing up briars and brambles, and scraping up grass, she does her weeding ;

*Kodo*§ bread, and gram pottage, *mahuá* paste, and *mahuá* sweetmeats she makes and eats ;

Attaching the bucket, she works the Persian|| wheel and well, and waters the sugarcane ;

\* *Log* or *lugwá* (and in *Maudhá lugawá*) means here 'males' as distinguished from *lugaí* 'women', and the words are so used in common speech.

† *Kustá* = the waist-cloth, but little fuller than a man's *dhotí*, worn by adult women of the lower castes, and by young girls of the higher castes in Bundelkhand ; it leaves most of the leg bare.

‡ *i. e.* to prevent the bangles from being troublesome and interfering with her work. The form *patái* seems to be used only for the sake of the rhyme.

§ *Kodwan* is plural. *Rwátá*, not *rotí*, is always used to mean bread made of *kodo* or *sáwán*. The *mahuá* (*Bassia latifolia*) is very abundant in the Hamirpur district, and its flowers are much used for food.

|| The Persian wheel (*rahat*) is in this district used only in the southern parganahs. *Baráhi* or *barháá* is the Bundelkhandí synonym for the *ikh* or *úkh* of other parts of the country.

Wearing on her leg heavy toothed\* and stocking-anklets she needlessly bears a plaguily heavy load ;

The Lodhís, small and great, Sir, one and all, eat the fruit of their women's toil.

XI.

Teli's (Oilman's) Song, No. 1.

तेलियाँ का गीत ।

तिलकी घानी परै तिलिनियाँ

लाठ टूटगवो कोल्हू चटक गवो गिरगयो वाको बैल चिकनियाँ

खरी बिगड़ गई कचरा खदर गयो तेल बिगड़कर भयो तिलपनियाँ

घूमतर आपड़ गिरगई साथ गिरेगा वाको खसम मिलनियाँ

कहत कबीर सुनौ भाई साधव ऐसेही गिरजैहै सब दुनियाँ ॥ १ ॥

The Teli's wife was grinding the charge of oil seed ;

The upright beam broke, the mill cracked, her sleek bullock fell,

The oil cake spoiled, the residuum went bad, the oil spoiled and became watery ;

From going round and round she fell, and with her fell her worthy husband.

Quoth Kabír, 'Hear, good brother, just so the whole world shall fall.'

XII.

Teli's (Oilman's) Song, No. 2.

सब छल तजि भज रामगुशाई

नाहिन भ्रमकोल्हूमें परकर पिरिहै तिलघानी की नाई

जैसे ब्रषभ तैलकारनको तरसहि बाहर को मनमाही

ऐसेही माया में फँसकर तुमजँ तरसिहै मोरे साई

यथा तेल जल मेल जगत में ऐसहि तुमजँ मिलज सबपाही ॥ २ ॥

All deceit abandon, worship Rám the Lord ;

Otherwise, dropping into the oil mill of error, you will fall down as does the charge of oil seed,

Just as the oilman's bullock longs to go out [but cannot],

Even so will you long, O husband mine, when entangled in vanity.

As oil† and water mingle in the world, just so should you mingle with all men.

\* The pewter and brass ornaments worn by the low caste women in Bundelkhand are very heavy and rattle like fetters : the *chullá* fits the leg like a stocking.

† *i. e.* as oil lies on water without mingling, so should you be in the world, but not of it.